

Lowriders

This paper focuses on the lowrider car art movement among residents of northern New Mexico. I position the art form of lowrider cars as a tool with which the people of Northern New Mexico, the men in particular, have formed their post-colonial personal identity and unique aesthetic. I ground my argument within discussion of the psychological effects of the region's colonial history with consideration for the ways in which this history has influenced perceptions and understanding of masculinity.

Drawing on the research of others who have studied both the lowrider community at large and the New Mexico community specifically, this writing will contribute to this discourse by highlighting the ways in which the culture of the native people of the region directly and indirectly influences the aesthetic of an art form generally seen as a product of Chicano identity.

Drawing on interviews with over 100 young men and women, and five years of research, the author explores the fast-paced world of kids and their cars. She reveals a world where cars have incredible significance for kids, as a means of transportation and thereby freedom to come and go, as status symbols and as a means to express their identities.

Have you ever seen a car dance? Lowrider cars can bounce and shimmy thanks to special hydraulic suspensions and tires. Owners may even enter their cars in competitions! This low-level title introduces readers to these unique competitions, as well as other fascinating aspects of lowriders and the culture that surrounds them. DIVA collection of essays that examine the production and consumption of Asian American popular culture, from musical expression to television cooking shows./div The local-level and international contributors of *Shifting Positionalities* encompass particular common themes through in-depth social science research in an effort to understand the meanings of the reformulation of state discourses and practices in this post-9/11 era. Current conjunctions between sexual, racial and ethnic identities—and the surveillance practices of those identities—calls for a thorough examination of the multiple and usually unexpected meaning-making practices adapted by individuals. Far from being predictable, the latter speaks to the possibility of individuals and communities utilizing techniques of actively resisting—as opposed to passively embracing—the policing of their daily lives. *Shifting Positionalities: The Local and International Geo-Politics of Surveillance and Policing* addresses surveillance and policing as practices and sites that speak to the various ways in which bio-power, displacement and resistance converge to constitute particular subjectivities across borders.

Loving to fix all kinds of cars but especially loving hip-hopping, dip-dropping lowriders, friends Lupe Impala, El Chavo Flapjack and Elirio Malaria compete in a best car contest in hopes of winning enough money to open their own shop, in a story c

Explains what lowriders are, describes how these cars are customized, and introduces the people and culture that surround them.

"San Diego's unique lowrider culture and community has a long history of 'low and slow.' Cruising the streets from 1950 to 1985, twenty-eight lowrider car clubs made their marks in the San Diego neighborhoods of Logan Heights, Sherman Heights, National City, Old Town, San Ysidro and the adjoining border community of Tijuana, Mexico. Foundational clubs, including the Latin Lowriders,

Brown Image and Chicano Brothers, helped transform marginalized youth into lowriders who modified their cars into elegant, stylized lowered vehicles with a strong Chicano influence. Despite being targeted by the police in the 1980s, club members defended their passion and succeeded in building a thriving scene of competitions and shows with a tradition of customization, close community and Chicano pride. Authors Alberto Laopez Pulido and Rigoberto 'Rigo' Reyes follow the birth of lowrider culture to the present day." --

Discusses these customized cars, including their design, paint jobs, and competitions.

In the early 1990s, a major exhibition Chicano Art: Resistance and Affirmation, 1965-1985 toured major museums around the United States. As a first attempt to define and represent Chicano/a art for a national audience, the exhibit attracted both praise and controversy, while raising fundamental questions about the nature of multiculturalism in the U.S. This book presents the first interdisciplinary cultural study of the CARA exhibit. Alicia Gaspar de Alba looks at the exhibit as a cultural text in which the Chicano/a community affirmed itself not as a "subculture" within the U.S. but as an "alter-Native" culture in opposition to the exclusionary and homogenizing practices of mainstream institutions. She also shows how the exhibit reflected the cultural and sexual politics of the Chicano Movement and how it serves as a model of Chicano/a popular culture more generally. Drawing insights from cultural studies, feminist theory, anthropology, and semiotics, this book constitutes a wide-ranging analysis of Chicano/a art, popular culture, and mainstream cultural politics. It will appeal to a diverse audience in all of these fields.

Shape Shifters presents a wide-ranging array of essays that examine peoples of mixed racial identity. Moving beyond the static "either/or" categories of racial identification found within typical insular conversations about mixed-race peoples, Shape Shifters explores these mixed-race identities as fluid, ambiguous, contingent, multiple, and malleable. This volume expands our understandings of how individuals and ethnic groups identify themselves within their own sociohistorical contexts. The essays in Shape Shifters explore different historical eras and reach across the globe, from the Roman and Chinese borderlands of classical antiquity to medieval Eurasian shape shifters, the Native peoples of the missions of Spanish California, and racial shape shifting among African Americans in the post-civil rights era. At different times in their lives or over generations in their families, racial shape shifters have moved from one social context to another. And as new social contexts were imposed on them, identities have even changed from one group to another. This is not racial, ethnic, or religious imposture. It is simply the way that people's lives unfold in fluid sociohistorical circumstances. With contributions by Ryan Abrecht, George J. Sánchez, Laura Moore, and Margaret Hunter, among others, Shape Shifters explores the forces of migration, borderlands, trade, warfare, occupation, colonial imposition, and the creation and dissolution of states and empires to highlight the

historically contingent basis of identification among mixed-race peoples across time and space.

American folklife is steeped in world cultures, or invented as new culture, always evolving, yet often practiced as it was created many years or even centuries ago. This fascinating encyclopedia explores the rich and varied cultural traditions of folklife in America - from barn raisings to the Internet, tattoos, and Zydeco - through expressions that include ritual, custom, crafts, architecture, food, clothing, and art. Featuring more than 350 A-Z entries, "Encyclopedia of American Folklife" is wide-ranging and inclusive. Entries cover major cities and urban centers; new and established immigrant groups as well as native Americans; American territories, such as Guam and Samoa; major issues, such as education and intellectual property; and expressions of material culture, such as homes, dress, food, and crafts. This encyclopedia covers notable folklife areas as well as general regional categories. It addresses religious groups (reflecting diversity within groups such as the Amish and the Jews), age groups (both old age and youth gangs), and contemporary folk groups (skateboarders and psychobillies) - placing all of them in the vivid tapestry of folklife in America. In addition, this resource offers useful insights on folklife concepts through entries such as "community and group" and "tradition and culture." The set also features complete indexes in each volume, as well as a bibliography for further research.

Not all cars are built for speed. From the inside out, lowriders are built for style. See how owners use hydraulics, chrome, booming speaker systems, and custom paint jobs to build cars unlike anything else on the road.

Lowriders are more about appearance than speed or performance. They are more like works of art than cars. Kids will learn about the history of the lowrider craze and how it has changed over the years.

Describes the customized sedans known as lowriders, and discusses their origin and popularity.

Discusses the history and current popularity of lowriders, automobiles custom-built low to the ground, as well as lowrider clubs and car shows, also touching on lowrider bicycles.

Lowriders can be really fun. People who drive lowriders can control how high or low the car is relative to the ground with switches. These switches control the flow of oil to each wheel. Skilled drivers can do tricks such as making the cars bounce and jump around. In the 1990s, lowriders became a popular part of hip-hop culture. Readers will learn about lowrider history and about events like "dancing" contests. Full-color photographs show many different kinds of lowriders.

Roger Donnelly's best friend Jesse Montoya swears that Jesus and the Virgin Mary have started talking to him. Roger has stood by Jesse since the first grade, but as time passes and Jesse insists his mysticism is real, Roger reluctantly gets dragged into Jesse's weird world of Catholic dreams and maybe-miracles.

La organización socioespacial de las ciudades contemporáneas está marcada por la presencia central y masiva de vehículos motorizados. Más allá de los fines utilitarios de desplazamiento, éstos también fungen como vehículos de expresión de símbolos y significados culturales. Los bikers y lowriders son colectivos urbanos que asumen esta posibilidad, éstos encuentran en las motocicletas y en los automóviles antijuos elementos que constituyen el atributo central de su adscripción grupal y a la vez el dispositivo que les permite comunicar los significados de

sus identidades. Desde una aproximación socioantropológica a las movilidades de estos grupos, en este libro se resalta la construcción de adscripciones grupales, distinciones sociales, emblemas de identificación, performances culturales, representaciones de poder, posturas de género, a la vez que se describe su enfrentamiento al prejuicio que recae en ellos así como sus disputas por el espacio urbano y por reconocimiento identitario. En Entre ruedas y asfalto. Identidades y movilidades de bikers y lowriders en Tijuana se aborda el proceso de confrontación y la puesta en práctica de las identidades en la ciudad fronteriza de Tijuana a partir de la posibilidad móvil que estos artefactos les permite desplegar de manera pública. Contains entries that provide information about various aspects of Latino popular culture, covering people, celebrations, food, sports, events, literature and film, fashion, and other topics; arranged alphabetically from A to L.

Aren't lowriders always gangbangers? And, don't they always hold high status in their neighborhoods? Contrary to both stereotypes, the people who build and drive lowrider cars perform diverse roles while mobilizing a distinctive aesthetic that is sometimes an act of resistance and sometimes of belonging. A fresh application of critical ethnographic methods, Lowrider Space looks beyond media portrayals, high-profile show cars, and famous cruising scenes to bring readers a realistic tour of the "ordinary" lowriders who turn streetscapes into stages on which dynamic identities can be performed. Drawing on firsthand participation in everyday practices of car clubs and cruising in Austin, Texas, Ben Chappell challenges histories of erasure, containment, and class immobility to emphasize the politics of presence evidenced in lowrider custom car style. Sketching out a partially personal map of the lowrider presence in Texas's capital city, Chappell also explores the interior and exterior adornment of the cars (including the use of images of women's bodies) and the intersecting production of personal and social space. As he moves through a second-hand economy to procure parts necessary for his own lowrider vehicle, on "service sector" wages, themes of materiality and physical labor intersect with questions of identity, ultimately demonstrating how spaces get made in the process of customizing one's self.

Introduces the customized cars known as lowriders and discusses what they look like, their history, events that feature lowriders, and related topics.

· A chapter on the origins of lowriding documents the evolution of the culture ·

Illustrative photographs depict lowrider mural art, pachucas/os and cholas/os, hopping and dancing contests, and "Zoot Suiters" · A glossary of lowrider lingo defines unique terminology

Rev up those reading engines! Gearhead Garage explores the evolution, design, and technology of the most earth-shaking cars and motorcycles. Hits CCSS standards in visual literacy and integration of knowledge and ideas. With dynamic photos, diagrams, charts, and infographics galore, these hi/lo offerings will have reluctant readers racing for more.

"Not all cars are built for speed. From the inside out, lowriders are built for style. See how owners use hydraulics, chrome, booming speaker systems, and custom paint jobs to build cars unlike anything else on the road."--Provided by publisher.

Latino folklore comprises a kaleidoscope of cultural traditions. This compelling three-volume work showcases its richness, complexity, and beauty. * 300 A–Z entries that describe the myriad topics of Latino folklore * Contributions from distinguished scholars from across the United States * Photographs, paintings, and documents that supplement and enhance the essays * A short bibliography of suggested readings accompanies each essay

In a comparative and interdisciplinary analysis of modern and postmodern literature,

film, art, and visual culture, Monika Kaup examines the twentieth century's recovery of the baroque within a hemispheric framework embracing North America, Latin America, and U.S. Latino/a culture. As "neobaroque" comes to the forefront of New World studies, attention to transcultural dynamics is overturning the traditional scholarship that confined the baroque to a specific period, class, and ideology in the seventeenth century. Reflecting on the rich, nonlinear genealogy of baroque expression, Neobaroque in the Americas envisions the baroque as an anti-proprietary expression that brings together seemingly disparate writers and artists and contributes to the new studies in global modernity.

The lovable trio from the acclaimed *Lowriders in Space* are back! Lupe Impala, Elirio Malaria, and El Chavo Octopus are living their dream at last. They're the proud owners of their very own garage. But when their beloved cat Genie goes missing, they need to do everything they can to find him. Little do they know the trail will lead them to the realm of Mictlantecuhtli, the Aztec god of the Underworld, who is keeping Genie prisoner! With cool Spanish phrases on every page, a glossary of terms, and an action-packed plot that sneaks in science as well as Aztec lore, *Lowriders to the Center of the Earth* is a linguistic and visual delight. ¡Que suave!

A collection of technical articles from "Lowrider" magazine that provide information on a variety of topics related to lowriders, including engine modifications, detailing, custom interior modifications, and choosing proper tires and wheels.

Lupe Impala, El Chavo Flapjack, and Elirio Malaria love working with cars. You name it, they can fix it. But the team's favorite cars of all are lowriders—cars that hip and hop, dip and drop, go low and slow, bajito y suavecito. The stars align when a contest for the best car around offers a prize of a trunkful of cash—just what the team needs to open their own shop! ¡Ay chihuahua! What will it take to transform a junker into the best car in the universe? Striking, unparalleled art from debut illustrator Raul the Third recalls ballpoint-pen-and-Sharpie desk-drawn doodles, while the story is sketched with Spanish, inked with science facts, and colored with true friendship. With a glossary at the back to provide definitions for Spanish and science terms, this delightful book will educate and entertain in equal measure.

This title introduces readers to the defining characteristics, history, mechanics, and uses of lowriders. The title features engaging infographics, informative sidebars, vivid photographs, and a glossary.

Many kinds of vehicles can be made into monster vehicles. Monster trucks are the most popular, but there are also monster motorcycles, cars, and vans! Readers will explore the history of these giants and see the variety of monster vehicles being built today. Lowriders are more about appearance than speed or performance. They are more like works of art than cars. Kids will learn about the history of the lowrider craze and how it has changed over the years.

Since 1973, *TEXAS MONTHLY* has chronicled life in contemporary Texas, reporting on vital issues such as politics, the environment, industry, and education. As a leisure guide, *TEXAS MONTHLY* continues to be the indispensable authority on the Texas scene, covering music, the arts, travel, restaurants, museums, and cultural events with its insightful recommendations.

Impalas, Cadillacs, Rivas - in the *Lowrider Coloring Book*, readers can now colour in their own lowrider just the way they like it! Lowrider culture reaches back to 1930s Los

Read Online Lowriders

Angeles, where it became popular for style-conscious Latinos to load their cars with sandbags to bring them closer to the roads. The rapper Kid Frost showcased lowriding in the early 1990s hit Lowrider and ever since then, lowriders have become closely associated with hip hop culture. Now enthusiasts can colour in all the most popular models in this quirky and original colouring book!

[Copyright: af9e5d32ce8a8d7537863153ce852c82](#)